

## **PREMIO LORENZO BONALDI PER L'ARTE ENTERPRIZE**

**7<sup>th</sup> Edition**

### **Exhibition Proposals**

*Note: The texts in this document simply describe the exhibition projects for the 7<sup>th</sup> "Lorenzo Bonaldi per l'Arte - EnterPrize" Award. The original versions were provided solely to the jury as part of a complete dossier describing the works on display and their budget.*

Curator: **Andrew Berardini**

Exhibition title: **Excerpts from *The Standard Book of Color***

Artists: Scoli Acosta, Neïl Beloufa, Lucas Blalock, Sarah Cain, Vanessa Safavi, Charlie White and Public Fiction with Isabelle Cornaro, Camille Henrot, Aude Pariset, Bernard Piffaretti

Special Guest appearances by Yves Klein and Robert Smithson

I propose doing a show about color.

Cut the sun's light into slivers by sending it through the transparent body of a prism and you get a spectral spectrum, the vision of all colors that our eyes can see. The human eye can cut and combine that simple spectrum of red, orange, yellow, green, blue, cyan, and violet into 10 million or so different shades of color.

We have compiled some lists to keep this simpler.

Every paint company has its own (often trademarked) spectrum.

Sherwin Williams offers Topsail, Surfer, Really Teal, Aleutian and Poseidon in its family of blues. Pantone makes it a simple stream of numbers, but twice a year the company hosts a secret meeting of representatives from various nations' color standards groups. After two days of presentations and debate, they choose a color for the following year to be the color of that year. For 2011, it was Pantone 18-2120, or Honeysuckle to the uninitiated.

The human spirit can cut the array into infinite emotional spectrums. Grandmother's lipstick red, the shade of Big Red chewing gum at the exact point of chewing when it loses its flavor and is generally spat out, the bright hopeful red of a Soviet flag, the red of your first period against white pants. We could go on.

When we start making choices and distinctions amongst the ten million, what defines color becomes subjective, defined by culture and technologies, by corporations and accidents, by social, political, and spiritual values, by the experiences of each of us singly.

This exhibition emerges out of research I'm currently carrying out for a manuscript of the same title, a collection of history, poetry, fiction, memoirs and myths taking the guise of an authoritative manual. As subjective as the curator, who mixes the urgencies of our historical moment with an organic community, the display will be punctuated with remnants, relics, and mementos from my methodical investigation into the subject.

Alongside artworks will be elemental objects embodying and reflecting upon the artworks and color, reflecting the thrusts of the research as well as items of symbolic value. Robert Smithson's work on his Yucatan mirror displacements will be accompanied by an obsidian mirror modeled on those used by the Aztecs for divination. A bowl of lemons will perch close enough to smell them while a red balloon floats around the space.

The objects in the space will be arranged to bring out the full range of their colors.

Curator: **Lara Khaldi**

Exhibition title: ***Floating Time***

Artists: Ha Za Vu Zu, Yazan Khalili, Maha Maamoun, Tom Molloy, Ruanne Abou-Rahme & Basel Abbas Young-Hae Heavy Industries

Elie During, a French philosopher teaching Philosophy at the University of Paris 10, Nanterre, recently gave a lecture at the European Graduate School entitled 'Floating time'. His concept challenges the proto Eurocentric conception of time as 'flow', and encourages us to think of time in the form of simultaneity rather than linearity. Today we tend to live without noticing our present moment; rather we perceive the passing moment only as a stepping-stone for what is yet to come. This era of speed –and of neoliberal time– where time equals money is constantly challenged by artists, and especially by those who make time-based art, what Boris Groys would call 'with time' or those artists would call 'comrades of time'.

Elie During proposes thinking of time as more than one dimensional, almost to the point where it becomes a space allowing for the 'coexistence' and 'simultaneity' in which two periods of time can co-exist and occur at the same moment.

This exhibition attempts through the works to approach this question of the co-existence of time, archives and futures; and through texts, images and events, the works cause ruptures in time and suspend this seemingly linear flow in time, collapsing two eras together, or opening up time through an event or an act, accumulating a new experience within a seemingly closed time frame. Some of those works address this rupture and float through, either mining the future or suggesting love as rupture, or hearing a scream in an oppressive public space, or performing the rupture itself, or using live recording and projections. These ruptures and the allowing of a collapse in time introduce experience as multiple, and offer a way out of the tyranny of linear time and political status quo.

Curator: **Sam Korman**

Exhibition Title: ***Mississippi***

Artists: Elaine Cameron-Weir, Jacob Kassay, David Knowles, Josh Tonsfeldt

*NOTICE*

*Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.*

*BY ORDER OF THE AUTHOR,  
Per G.G., Chief of Ordnance*

- Mark Twain, *The Adventures of Huckleberry Finn*

In Mark Twain's novel, *The Adventures of Huckleberry Finn*, the Mississippi River is a space of conversation, self-realization, and flux. Essentially, nothing is fixed on the river and Huck Finn and his traveling companion, Jim, are free from the strict moral codes that would otherwise govern their behavior and dictate their station within the conservative Antebellum South, during which period the novel is set.

*Mississippi*, an exhibition organized for GAMEC in Bergamo, borrows from Twain's metaphor, re-interpreting the museum as a space free from the constraints and codes that would otherwise dictate the ways in which artists, museum, and audience interact with one another, attempting to create a fluctuating space that mirror's Huck Finn's river voyage – a free space that does not privilege any one perspective.

Comprising four chapters, *Mississippi* provides three artists – Jacob Kassay, Elaine Cameron-Weir, and Josh Tonsfeldt – with financial resources to use GAMEC's Spazio Zero as a studio or salon for three weeks each, with the final chapter dedicated to exhibiting both the works created during the residency, and the tools, leftover materials, and possible foodstuffs that the artists have left to litter the gallery. In addition, the designer David Knowles will be flown to Italy to design a publication that reflects his perambulations around Bergamo by employing various printing methods from the area, as well as responding to the artists working on site. The three artists and the designer have not been selected based on a thematic mandate, but rather, based on the merits of their individual practices. *Mississippi* serves as a starting point from which the exhibition may emerge, collapsing the space of production and reception, and allowing each participant the opportunity to respond freely to the space and the others' work. Eschewing theme or curatorial construct, the exhibition respects the artists' interpretive freedom, and, in the last chapter of the exhibition (as well as throughout the show), the audience's freedom to draw connections in conversation with that which the artists undertook in response to the museum and one another.

*Mississippi* asks, "What actually makes the work: the artist, the curator, the designer, the viewer?" It offers an alternative to these strict roles that is grounded in the action, rather than the product –making, organizing, designing, seeing– recognizing that these are simultaneous acts by creating a space of experience.

Curator: **Isla Leaver-Yap**  
Exhibition title: ***Dandy Roll Process***  
Artists: Charlotte Prodger, Ben Schumacher

How to fit content into a material beginning and a material end? How to ascribe partisanship, ownership, structure? How to create an alternate experience of the work?

Watermarking an image is the absolute effort to exert proprietary ownership so that a work can be traced to its original source. Watermarking is accomplished in a variety of ways, most notably the Dandy Roll Process, in which a document is passed through a patterned blind roller (the 'Dandy') that presses the roller's own unique signature onto the document. These days, a logo or text across the image is the most common way to disrupt the coherence of the original image. From stock photography companies to professional photographers, unique marks are applied to images – such marks gesture towards a second invisible version: the unscathed commodity image. A watermark depicts the need to convey the essence of an image, while also protecting that image from reproduction; it alters the composition and, in so doing, reveals elements of the protector parallel to the narratives of the original document. "Fitting-in" can add tension to the process of creating content.

With Isla Leaver-Yap, Charlotte Prodger and Ben Schumacher will conduct two weeks of research in the GAMeC's permanent collections and exhibition archives, as well as at three sites in Bergamo: an aggregate factory, a stone yard and a library. Together, they will develop a common vernacular to select and display objects from the collection, while also making physical and optical interventions to their source objects – interventions that will act as support structures through which the museum's material might be renegotiated, communicated. As joint authors, they will act as a "dandy roll process" in relation to the works they select, display and reconfigure.

Prodger works primarily with video and printed matter, and approaches her work as remixes of one another. Her growing bank of found anecdotes, motifs and materials is continually repurposed. As it grows, her work absorbs new components gleaned from different sources and stages of her life. Confronting ideas of hypermasculinity and homosocial behavior, Prodger's practice tracks emotional engagements with objects, inscribing them with personal symbolism.

Schumacher's appropriation, meanwhile, probes the viability of his sources by extrapolating them into abstracted versions and decontextualized replicas. Trompe-l'oeil marbling, terrazzo as office cable-management system, perforated decals that create a Moiré effect, are a few of Schumacher's methods for testing the collapse between object and image. Schumacher frequently engages with the dispersion and circulation of images of his work on the Internet, and he adopts these versions as uneasy surrogates or postscripts to his gallery-based work. The customized documentation of his sculptural output thus creates a fiction of the object, while the original is tied exclusively to a first-hand experience.

Note: Words configured in this proposal are either quotes of Isla Leaver-Yap (in black), Charlotte Prodger (in blue), or Ben Schumacher (in purple). This document, however, is the sole authorship of Leaver-Yap through discussion with her artistic counterparts.

Curator: **Theodor Ringborg**

Exhibition title: *Nescíre*

Artists: Runo Lagomarsino, Toril Johannessen, Basim Magdy, Pages (Nasrin Tabatabai and Babak Afrassiabi), Raqs Media Collective, Slavs and Tatars

Most people seem confident that knowing equals value and the promise of favorable outcomes, conversely making not-knowing ineffective and lamentable. Most education, for instance, is structured on the transfer and regurgitation of knowledge, and things like plans and sketches (countermeasures to not-knowing) are revered as they prognosticate the turn of events. To not-know, however, is –for those ready to admit it– a very present event and like a ubiquitous wraith that is very much part of the manner in which we think. It is intrinsically linked to not only the situations provoked by it and the consequences it engenders, but also to all statements and propositions that precede and follow it. It has, however, gone largely unquestioned, perhaps because of the futility of exploring its haecceity. Indeed, things like illusions, the universe and other mind-fucks might offer conduits through which we realize our capabilities of not-knowing. But, as it were, we will most likely forever fail to represent or fully understand it. Nevertheless, what is at stake here is that the ideology of knowing has come to dictate that it fundamentally and alone ameliorates, casting not-knowing out of culture toward the mores of being a disgrace.

If everything we know is preceded by an event of not-knowing which continues to course as an undercurrent, we come to realize that knowing isn't 'all there is', and thus we enter a branch of epistemology that works to goad efforts in understanding what it means to not-know. But what would it take then to resolve not-knowing? This concerns not only the adventitious or improvisational but also the essential not-knowing, that which is the blind spot recognizable only in the context of everything (or so we think) we know. Here is an inclination one might liken to Beckett's demurrer of Joyce's telling and knowing more by adhering to saying and knowing less (nothing happens in "Waiting for Godot", twice). What if we tried to encircle not-knowing without expounding or explicating it, but just for now recognizing it? But how can we navigate not-knowing without only telling curiosities that do nothing but bespeak it? How could one, for instance (and here I am trying to be ineptly illustrative), think about having an elusive work on the tip of your tongue? And if we manage, aren't we marking something and making it known?

This might very well all be a vague and inadequate outline of an ill-fated venture. And, of course, it all comes around to being a bit cheeky saying that one doesn't know about the show about not-knowing. Nevertheless, there is something to an ideational exhibition that tries to recognize what in many ways avoids a direct proposition because of its inherent impalpability. And finally, we notice (here in particular) that to speak of not-knowing isn't all that easy, perhaps because we've grown unaccustomed to it. It itself has no singular expression. There used to be one (which is indicative of what we're trying to do) and therefore, if we insist, we can turn to Latin, calling it *Nescíre*.

- *Theodor Ringborg*